[TBD FOREIGN DISTRIBUTOR] presents in association with BOLD FILMS and ODDLOT ENTERTAINMENT a MARC PLATT/MOTEL MOVIES production a NICOLAS WINDING REFN film
RYAN GOSLING "DRIVE" CAREY MULLIGAN BRYAN CRANSTON CHRISTINA HENDRICKS RON PERLMAN with OSCAR ISAAC and ALBERT BROOKS
casting by MINDY MARIN,C.S.A. costume designer ERIN BENACH music by CLIFF MARTINEZ production designer BETH MICKLE edited by MAT NEWMAN director of photography NEWTON THOMAS SIGEL,A.S.C.
executive producers DAVID LANCASTER GARY MICHAEL WALTERS BILL LISCHAK LINDA McDONOUGH JEFFREY STOTT PETER SCHLESSEL
produced by MARC PLATT ADAM SIEGEL GIGI PRITZKER MICHEL LITVAK JOHN PALERMO based on the book by JAMES SALLIS screenplay by HOSSEIN AMINI directed by NICOLAS WINDING REFN

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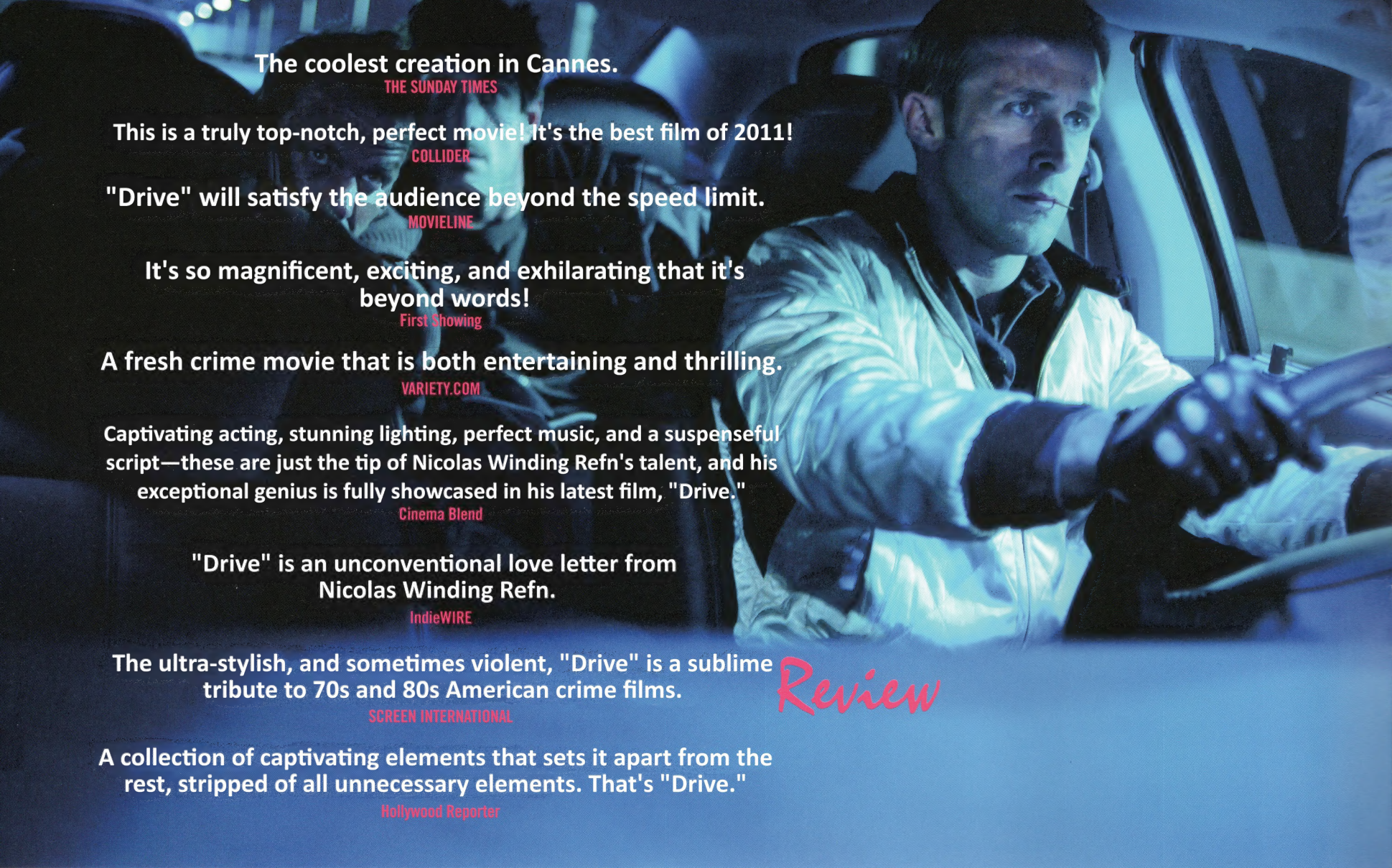


The coolest creation in Cannes.
THE SUNDAY TIMES

This is a truly top-notch, perfect movie! It's the best film of 2011!
COLLIDER

"Drive" will satisfy the audience beyond the speed limit.
MOVIELINE

It's so magnificent, exciting, and exhilarating that it's beyond words!
First Showing

A fresh crime movie that is both entertaining and thrilling.
VARIETY.COM

Captivating acting, stunning lighting, perfect music, and a suspenseful script—these are just the tip of Nicolas Winding Refn's talent, and his exceptional genius is fully showcased in his latest film, "Drive."
Cinema Blend

"Drive" is an unconventional love letter from Nicolas Winding Refn.
IndieWIRE

The ultra-stylish, and sometimes violent, "Drive" is a sublime tribute to 70s and 80s American crime films.
SCREEN INTERNATIONAL

Review

A collection of captivating elements that sets it apart from the rest, stripped of all unnecessary elements. That's "Drive."
Hollywood Reporter

A Pure Love That Races Ahead—

Introduction

The Cannes Film Festival and the World Have Raved About it!
A Supremely Cool and Thrilling Crime Suspense Story About Exceeding the Speed Limit.

A "driver" who works as a Hollywood stuntman by day and a getaway driver for robbers by night. This lonely man, whose genius driving skills draw him into the dangerous underworld, is finally coming to Japan in "Drive"!

This film won the Best Director award at the Cannes International Film Festival and has received top-level satisfaction ratings and reviews from numerous media outlets, including Rolling Stone, The Wall Street Journal, MovieLine, The Washington Post, and Time Out NY.

The director who created this cinematic masterpiece is the Danish genius Nicolas Winding Refn, now known as "the most successful film director since Lars von Trier." Based on James Sallis's popular crime novel of the same name, the film uses a thoroughly minimalist approach to portray the loneliness and sorrow of a driver who single-handedly fights against the underworld to protect the one he loves, sometimes with shocking emotional depth.

The previously suppressed violence erupts all at once in a tense climax. Then, serenity and violence, meticulously crafted visual beauty and instinct-stirring sound beautifully merge, giving birth to a new love story that is intensely moving.

Ryan Gosling's Masterpiece, Starring the World's Most Taciturn Protagonist!
Experience the Shocking Impact That Cuts Through the Darkness of the Screen.

Playing the taciturn protagonist "Driver," a character unlike any other in film history, is Ryan Gosling, one of Hollywood's most talked-about actors today, thanks to his remarkable performances. In Japan, he is well-known for his love stories such as "The Story I Read to You," "Lars and the Real Girl," and "Blue Valentine," but he is venturing into new territory by taking on a challenging role that is both delicate and harbors an inner violence, a stark contrast to his previous image. Playing the role of Irene, the married woman whom Driver loves, is Carey Mulligan, a rising star who was nominated for an Academy Award for Best Actress for "Portrait of a 17-Year-Old," and has since appeared in "Never Let Me Go," and will continue to appear in highly anticipated films such as "The Great Gatsby," in which she will co-star with Leonardo DiCaprio.

Furthermore, the film features a cast of unique and captivating villains, including Albert Brooks of "Broadcast News," who has been praised for his first-ever villainous role; Bryan Cranston, the first actor to win the Emmy Award for Outstanding Lead Actor in a Drama Series three years in a row for "Breaking Bad"; and Ron Perlman, a regular in Guillermo del Toro's films. These supporting actors add depth to the film, making it more than just a simple crime drama.

With its superb acting, thrilling chase scenes featuring a Ford Mustang GT, Chrysler 300, and Chevrolet Nova, and a masterful blend of crime, suspense, action, violence, noir, and love story, this film will undoubtedly captivate viewers with its shocking plot twists that will keep them glued to the screen from beginning to end.

Story

The taciturn "Driver" (Ryan Gosling), possessing genius-level driving skills, works as a car stuntman for movies during the day and as a getaway driver for robberies at night. Once he accepts a job, he navigates the labyrinthine streets of LA with machine-like precision, outmaneuvering police cars and calmly carrying out his mission as a professional getaway driver.

One evening, after finishing work, the Driver coincidentally rides the elevator with Irene (Carey Mulligan), who lives in the same apartment building, and falls in love at first sight. He then helps her and her son, Benicio, when their car breaks down, and they gradually become closer.

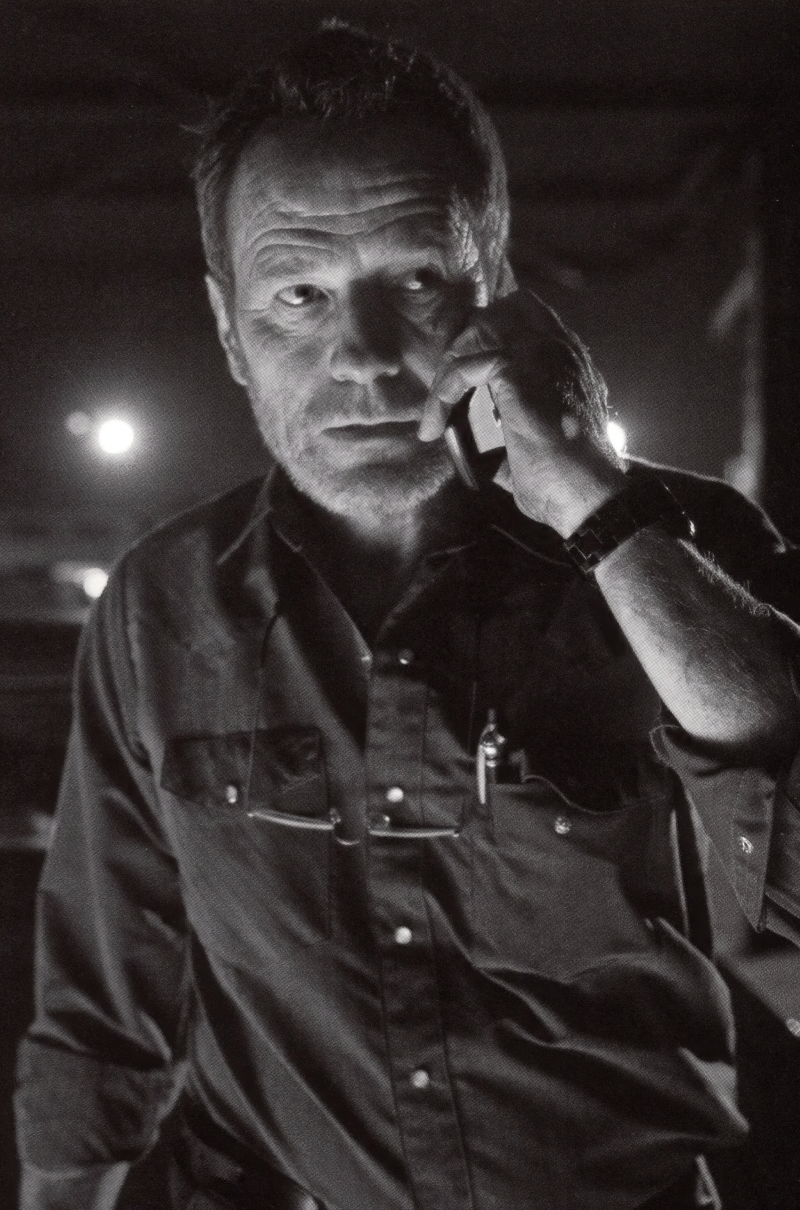
Shannon (Bryan Cranston), who runs a car repair shop, is also the agent for the Driver, taking care of both their day and night jobs. Shannon dreams of winning races on the circuit with a driver he partners with. To achieve this, the Driver needs a racing car worthy of their skill. So Shannon asks his old acquaintance, former film producer Bernie Rhodes (Albert Brooks), who is now a mafia boss, for financial support. After seeing the driver in action on the circuit, Bernie agrees to invest, and his friend Nino (Ron Perlman) also gets involved in this "business."

One day, Irene's husband, Standard (Oscar Isaac), returns home after serving his prison sentence. Seeing her husband's sincere commitment to reform, Irene chooses to protect her family, even though she still has feelings for the Driver. The Driver also initially distances himself from the family, but one night he discovers Standard lying in the garage, covered in blood, with little Benicio trembling nearby. Standard, burdened with a large debt from the bodyguard work he received while in prison, has been threatened by the mafia that his wife and child will die if he refuses a certain robbery. In this desperate situation, Standard turns to the Driver for help.

Later, the plan to rob a pawn shop is revealed by Cook, a member of the mafia. Standard, Blanche (Christina Hendricks), a stripper brought by Cook, and a driver to help them escape are all present.
As planned, Standard and Blanche enter the pawn shop and obtain cash, but Standard is shot dead in front of the Driver who was waiting outside. Suddenly, a mysterious car appears and attacks the driver, attempting to steal the money. The driver and Blanche manage to escape to a motel with an unexpectedly large sum of money. However, the news on TV reports the death of Standard, who was identified as the culprit, and that there was no actual damage from the pawn shop attack.
Realizing he's been framed by Cook, the Driver tries to get the truth from Blanche, but is shot in the head and gagged by his pursuers. Barely escaping with his life, the Driver fights back and takes refuge in Shannon's workshop.
What exactly happened?

Having located Cook, the Driver attempts to negotiate with his employer, Nino, using the $1 million he has on hand as leverage. Returning to the apartment, he explains the whole situation to Irene, who is heartbroken after losing her husband, and asks her to live with him in another place. The two share their first kiss in the descending elevator. But at that moment, the Driver notices the presence of the hitman sent by Nino and brutally beats him, leaving Irene frozen in shock at his sudden act of violence.

Nino, who was plotting to steal the Eastern Mafia's illicit funds hidden in the pawn shop, was working with his accomplice Bernie to eliminate the Driver and Shannon, who knew he was the mastermind. And their reach extended to the person the Driver loved...
Upon discovering Shannon's gruesome body in the factory, the Driver abruptly shifted from fleeing to attacking in order to take revenge and ensure the safety of Irene and Benicio.



Ryan Gosling | The Driver

Born in 1980 in Ontario, Canada.
He began his career as a child actor in TV series such as the popular children's show "The Mickey Mouse Club." In '96, he made his film debut in "Frankenstein and Me" (unreleased). His appearance in "Remember the Titans" ('00), starring Denzel Washington, served as a springboard to expand his career in Hollywood. The following year, he received critical acclaim for his first leading role in the film "The Believer," earning him a nomination for the Independent Spirit Award for Best Actor.
In 2004, he achieved a major breakthrough with the globally successful film "The Story I Read to You." In '06, he won the Independent Spirit Award for Best Actor for his role as a drug-addicted middle school teacher in the slums in "Half Nelson," and at the young age of 26, he was nominated for the Academy Award for Best Actor, the Satellite Award, and the Chicago Film Critics Association Award. He was also nominated for the Golden Globe Award for Best Actor for "Lars and the Real Girl" ('07) and "Blue Valentine" ('10), and is now one of Hollywood's leading stars in terms of both popularity and talent.
Other films he has appeared in include "The Perfect Crime Club" ('02), "The United States of a 16 Year Old" ('02), "Stay" ('05), "Love Again" ('11), and "Super Tuesday: The Day Justice Was Sold" ('11). He has several upcoming starring roles, including "Gangster Squad (working title)," Terrence Malick's "Lawless," the new film from the director of "Blue Valentine," and "Only God Forgives," a reunion with director Nicolas Winding Refn.

Carey Mulligan | Irene

Born in London, England in 1985.
Fascinated by acting since her teens, she made her film debut in 2005 in "Pride & Prejudice," starring Keira Knightley. After appearing in TV series such as "Bleak House" ('05) and "The Prime Minister's Wife: Mrs. Pritchard's Challenge" ('06), she had a breakthrough with her leading role in "Portrait of a 17-Year-Old " ('09). For this role, she won the BAFTA Award for Best Actress and was nominated for Best Actress at the Academy Awards and the Golden Globe Awards, instantly becoming one of the most talked-about young actresses. She made her full-fledged Hollywood debut in "Public Enemies" ('09) and made her Broadway debut in '08.
Other films she has appeared in include "Brothers" ('09), "Wall Street" ('10), "Never Let Me Go" ('10), and "Shame." Upcoming projects include "The Great Gatsby," in which she will co-star with DiCaprio, and a new film by the Coen Brothers.

Bryan Cranston | Shannon

Born in California in 1956.
Born into a show business family, he made his commercial debut at the age of 8. While still in college, he aspired to become a professional actor and appeared in various stage productions. Later, his appearance in the TV movie "Love Without End" led him to pursue acting full-time. He was nominated for a Golden Globe Award and an Emmy Award for his role in the TV series "Malcolm in the Middle" ('00-), and for "Breaking Bad" ('08-), he became the first actor to win the Emmy Award for Best Actor in a Leading Role for three consecutive years. In addition to acting, he also works as a screenwriter and director, and has directed several episodes of "Malcolm in the Middle" and "Breaking Bad."
Other films he has appeared in include "Little Miss Sunshine" ('06) and "Contagion" ('11). Upcoming projects include "Larry Crowne," in which he will co-star with Tom Hanks and Julia Roberts, and "Red Tails," written by George Lucas.

Albert Brooks | Bernie

Born in Los Angeles in 194
The son of a radio comedi
sports writer in '62 while
shows. This gained him re
began writing and directi
Live." In '76, he made his
In '87, he was nominated
Best Supporting Actor for
addition to acting, he has
and screenwriter on films
Your Death!" ('91) starrin
"Hollywood Muse" ('99) st
Other films he has appear
Benjamin" ('80), "The Twi
Superdimension Experien
Sight" ('98), "Doctor Dolit
Nemo" ('03/voice), "Save
Simpsons Movie" ('07/voic

Profile:Cast

Rose

47.
an, he began working as a
also appearing on TV
cognition, and from '75 he
ng for "Saturday Night
film debut in "Taxi Driver."
for an Academy Award for
"Broadcast News." In
also worked as a director
such as "Be Careful After
g Meryl Streep and
arring Sharon Stone.
red in include "Private
ight Zone:
ce" ('83), "Out of
tle" ('98/voice), "Finding
the World" ('03), and "The
ce).

Oscar Isaac | Standard

Born in Guatemala in 1980.
After graduating from the prestigious Juilliard School, he made his acting debut in 2002.
He built his career in the film series and gained attention for his role as Joseph in "Maria" ('06). Since then, he has appeared in films such as "World of Lies" ('08), "Diana's Choice" ('08), "Che: The 28 Year Old's Revolution" ('09), "Alexandria" ('09), "Robin Hood" ('10), and "Angel Wars" ('11). His next project is Madonna's new directorial debut, "W.E." He has also been cast in the lead role of the Coen Brothers' new film, "Inside Llewyn Davis," where he will co-star with Carey Mulligan once again.

Christina Hendricks | Blanche

Born in Tennessee in 1975.
She began acting in high school and rose to prominence with the Emmy Award-winning hit TV drama "Mad Men," which started in 2007. Since then, she has appeared in numerous TV series, including "ER: Emergency Room" ('01-/8 seasons), "Firefly: Space War" ('02), "Tru Calling" ('03-), "Without a Trace: FBI Missing Persons Unit" ('05-), and "Life: The Puzzle to the Truth" ('07-). Her film credits include "Leonie" ('10) and "We Started a Family" ('10/unreleased). More recently, she was named one of the "Sexiest Women in the World" by Esquire Magazine.

Ron Perlman | Nino

Born in New York in 1950.
He earned a master's degree in theater from university and made his film debut in 1981 as a caveman in Jean-Jacques Annaud's "Rise of Mankind." In 1986, he appeared in Annaud's "The Name of the Rose," where his extraordinary performance garnered attention. In 1987, he co-starred with Linda Hamilton in the TV series "Beauty and the Beast," winning a Golden Globe Award for Best Actor. After that, he continued to make a strong impression in many films, utilizing his 190cm height and distinctive appearance, including Guillermo del Toro's "Cronos" ('92) and "Blade II" ('02), and Jean-Pierre Jeunet's "The Lost Children" ('95) and "Alien 4" ('97). In 2004, thanks to strong support from director del Toro, he was cast in the title role in "Hellboy," which became a landmark work in his career, with sequels also confirmed.
Other films he has appeared in include "Down" ('01), "Nemesis/S.T.X" ('02), "Afro Samurai" ('06/voice role), "Hellboy II: The Golden Army" ('08), "Rapunzel Atop of the Tower" ('10), and "Devil's Quest" ('11).

Profile:Crew

Nicolas Winding Refn | Director

Born in Denmark in 1970.
He lived in New York from the age of 8 to 17. In '93, he moved to the United States again and studied at the American Academy of Dramatic Arts. His directorial debut was "Pusher" ('96/screenwriter and actor), which he directed at the young age of 24. This film gained a cult following, and his next film, "Bleeder" (1'9/screenwriter and producer), premiered at the Venice International Film Festival. For his third film, "Fear X" ('03/-screenwriter), he tackled his first English-language film. Starring John Turturro, and co-written with Hubert Selby Jr., the author of "Last Exit to Brooklyn" and "Requiem for a Dream," this film premiered at the Sundance Film Festival and generated considerable buzz.
Afterward, he returned to his native Denmark and, in response to the popularity of his debut film, directed and produced "Pusher II" ('04) and "Pusher3" ('06). The series, known as the "Pusher Trilogy," was screened at the 2005 Toronto Film Festival and gained critical acclaim around the world.

In '06, he directed and wrote the screenplay for "Bronson," a biographical film about a famous British criminal who claimed to be the alter ego of actor Charles Bronson. He received praise from media outlets around the world as "a great filmmaker of the next generation in Europe." Subsequently, he wrote, directed, and produced "Valhalla Rising" ('09), which premiered at the Venice Film Festival.
Currently, he is working with Ryan Gosling again on "Only God Forgives," and also on "I Walk With The Dead" starring Carey Mulligan. He has also begun co-writing a remake of the '76 sci-fi masterpiece "2300: A Journey to the Future" with Ryan.
This film, "Drive," was screened in the competition section of the 2011 Cannes International Film Festival and won the prestigious Best Director award.

Hossein Amini | Script

Born in Iran in 1966. He is a film screenwriter who wrote the screenplay for "The Obscure Two" ('96, directed by Michael Winterbottom), an adaptation of the novel "Jude the Obscure" by British author Thomas Hardy. This film was nominated for a Satellite Award for Best Adapted Screenplay, instantly attracting attention. In '97, his adaptation of Henry James' novel of the same name, "The Wings of the Dove," was highly acclaimed and nominated for an Academy Award, a British Academy Film Award, a Writers Guild of America Award, and a Satellite Award for Best Adapted Screenplay.
Other notable works include "Feathers Fluttering Over the Sahara" ('02), "Kill Shot" ('08/unreleased), and "Shanghai" ('10). His latest film is "47 Ronin" ('12), starring Keanu Reeves and featuring many Japanese actors including Kou Shibasaki and Rinko Kikuchi.

James Sallis | Original work

A poet, novelist, essayist, musicologist, translator, and screenwriter, he has many talents. His published works include the series "The Black Hornet" and "The Eye of the Cricket," featuring the New Orleans black detective Lew Griffin, as well as "Drive," the original work on which this film is based

Newton Thomas Sigel, A.S.C. | Director of Photography

Born in 1955. He began his career as a painter and filmmaker at the Whitney Museum of American Art in New York. His early works include "Witness to War: Dr. Charlie Clements," which won the Academy Award for Best Documentary Short Subject in '85, and the hit film "When the Mountains Tremble."
His talent was discovered by Haskell Wexler, the renowned cinematographer known for films such as "One Flew Over the Cuckoo's Nest" and "Days of Heaven," and he began his career as a cinematographer on Haskell's film "Latino" ('85), which was based on Sigel's own war experiences. He then built his career as a director of photography on the second unit for "Platoon" ('86) and "Wall Street" ('87). He joined the American Society of Cinematographers (ASC) in 2000
Other notable works include "Sympathy for the Devil" ('97), "Three Kings" ('99), "Confessions of a Dying Man" ('02), "The Brothers Grimm" ('05), "Playing Games is the Beginning of Love" ('08), and Robert Redford's "The Conspirator" ('10).
Furthermore, he has worked with director Bryan Singer, with whom he collaborated on "The Usual Suspects" ('95), on six films, from "X-Men" ('00), "X-Men 2" ('03), and "Superman Returns" ('06) to "Valkyrie."

Darrin Prescott | Stunt Coordinator

For approximately 20 years, he worked in Hollywood as a stunt team director. His team's work on the "Bourne" series earned them an honor from the Screen Actors Guild for "The Bourne Ultimatum" ('07).
Other notable works include "Indiana Jones and the Kingdom of the Crystal Skull" ('08), "The Hangover! The Vanished Groom and the Worst Hangover Ever " ('09), "Public Enemies" ('09), "GAMER" ('09), and "Faster: Bullet of Fury" ('10). More recently, he also directed the stunts for "Moneyball" ('11) and "Alien Paul" ('11).
He also participated as a stuntman in films such as "The Matrix Reloaded" ('03), "The Matrix Revolutions" ('03), and "Mr. & Mrs. Smith" ('05).

Marc Platt | Producer

He is one of the few producers in the world to have achieved success in the theater, film, and television industries.
His projects, including the Broadway hit "Wicked," which was hailed as "one of the most representative musicals of the last decade," have achieved the remarkable feat of receiving nominations for 7 Academy Awards, 16 Tony Awards, 12 Golden Globe Awards, and 19 Emmy Awards.
His major film production credits include "Legally Blonde" ('01), its sequel "Legally Blonde: Happy MAX" ('03), "Wanted" ('08), "Rachel Getting Married" ('08), "Nine" ('09), and "Scott Pilgrim vs. the Evil Ex-Boyfriends" ('10), among many others.

Critique

An Unprecedented 100-Minute Drive

Tomohiro Machiyama (Film Critic)

I want to drive you through the night
I'm going to tell you something you don't want to hear
There's something inside you
It's hard to explain

Euro-style electro beats and processed vocals. A title written in cursive on a Los Angeles night. Drive, its color is neon pink.

I feel like I've seen this style somewhere before. It's from "Diploma" ('83). It's a dark and erotic coming-of-age film starring Tom Cruise, which begins with synthesizers by the German progressive rock group Tangerine Dream and a night view of Chicago. The credit titles are purple, but the logo on the poster is neon pink and in the same cursive font as Drive.

"In the 80s, I was a Hollywood movie producer."

Albert Brooks, who played a mafioso in "Drive," says, "It's a sexy action movie. Critics called it European."

This line refers to crime films from the 80s, such as "Scarface," "The Cracker," and the TV show "Miami Vice," which featured pink neon lights and digital beats—the so-called "neon noir." In other words, it's an admission of the origins of the style of the film "Drive."

James Sallis's novel “Drive” was heavily influenced by Walter Hill's film “The Driver” ('78). In both films, the protagonist is a getaway driver whose name is never revealed. Walter Hill has stated that it was a reference to the "man with no name" played by Clint Eastwood in Sergio Leone's Spaghetti Westerns, and he gave Ryan O'Neal, who plays the driver, a Colt SAA, the kind of gunman used in Westerns.

If "Drive" had been made as originally planned, starring Hugh Jackman and directed by Neil Marshall, it would surely have been a mediocre film full of straightforward homages to "The Driver." After all, Marshall is a film buff who made "Doomsday," a film that was nothing but an homage to the "Mad Max" series. However, Nicolas Winding Refn, who took over the project, turned it into a bizarre film that barely even showed the crucial car chases, and was met with complaints from audiences saying, "This isn't what we expected!"

"Drive" has even less dialogue than "The Driver," which has only a handful of lines. Carey Mulligan says, "It's mostly just Ryan Gosling and me staring at each other in silence." Instead, it's the other things that speak for themselves.

First, the colors. The Driver's (Gosling) blue eyes, blue clothes, the blue walls of the repair shop... Irene's (Mulligan) red vest, sweater, the red hallway of her apartment... The screen is always filled with cold blues and greens, and warm reds, yellows, and oranges. The contrast between these two colors also represents the conflict between the Driver's cold violence and Irene's warm everyday life.

Two things that should never meet intersect. When Irene hears the driver's occupation, she asks, "Is it dangerous?" This also implies the nature of their relationship.

The Driver is watching TV with Irene's son. "How can you tell which one is the bad guy?" "Because it's a shark." The word "shark" also means "a debt-collecting gangster." Later, Irene's husband is beaten half to death by debt collectors in front of his son.

The lyrics of "Under Your Spell," a song played at Irene's husband's release party from prison, express her feelings for The Driver.

I can't eat I can't sleep
I do nothing but think of you

Refn's references to films are anything but ordinary. For example, the scorpion the driver carries on his back. It's reminiscent of the recurring image of the scorpion in Kenneth Anger's "Scorpio Rising" ('63), a classic art film about a biker on a Harley-Davidson, considered a pioneer of the technique of using pre-existing pop songs to express the protagonist's feelings. Also, the story of the scorpion and frog that the driver tells is a story told by Orson Welles, who also directed "Arkadin: Secret Investigation Report" ('55).

In the dressing room of a strip club, The Driver tortures his enemy while the surrounding strippers remain completely expressionless and motionless. Is this a reference to the scene in David Lynch's "Blue Velvet" ('86) where Dennis Hopper goes on a rampage while the dancers remain expressionless?

A beautiful yet gruesome kiss in an elevator (pay attention to the exquisite movement of the lighting). From the moment the elevator doors close, The Driver ceases to be even human. Director Refn says he was influenced by Alejandro Jodorowsky's "El Topo" ('70). "El Topo" further develops the Christ-like image of the "nameless man," in which a Western gunman experiences "death" and is resurrected as a savior.

The last song played is "A Real Hero".

And you have proved to be
A real human being
And a real hero

Despite being influenced by various other things, "Drive" ultimately doesn't resemble any other film. It's a 100-minute drive that shows you something no one has ever seen before.

Critique

The Methodology of "Death," Like Poisonous Flowers in Handcrafted Objects

—Director Nicolas Winding Refn's Directing Style—

Kazuo Ozaki (Film Critic & Writer)

"Violence is merely a ruthless process toward death. Calculated beauty should not intervene in it."

This is a comment made by director Ridley Scott to the Japanese media during the production of the police action film "Black Rain" ('89), which was set in Osaka. What could a man who has made the beauty of light and shadow his signature design possibly have to say...? To be honest, I can't help but think that, but there is no lie in the director's words. He is well-known as a meticulous visualist, but in all of his works, the "moment of death" that the characters face as perpetrators is straightforward in its depiction of violence and bloodshed, and is not excessively embellished. Rather, by placing these elements within the skillfully designed beauty of the visuals, the elements of disorder and cruelty inherent in death itself are greatly highlighted.

"Drive" is a suspenseful film about a driver (Ryan Gosling) who descends into the abyss of violence. Its director, Nicolas Winding Refn, like Ridley Scott mentioned earlier, is a master at highlighting violence and death in his films. In Hollywood today, where realistic visual styles with rapidly moving cameras are the mainstream, the camerawork in this film, which carefully captures the subject from a fixed viewpoint, is unique precisely because it goes against the mainstream. The functional placement of characters, making full use of the widescreen format, and the smooth and efficient transitions from shot to shot suggest that meticulous planning has gone into the composition of the screen. The exquisite contrast between this perfection and the ugly depictions of violence and death placed within it is remarkably similar to the case of director Scott.

The style of "Drive" is like arranging poisonous flowers in a beautiful work of art. Refn is probably quite the control freak. He must be the type of person who would be meticulous about everything from storyboards to lighting, cinematography, and direction in order to translate his directorial plans into film.

And with the assumption that this approach has probably been practiced since early in his directorial career, I was surprised to find that Refn's visual style was quite different from that of "Drive."

His directorial debut, "Pusher" ('96), which later became a series, is visually unified from beginning to end by handheld camera work. Without any meticulous editing, it looks as if the footage shot on location was roughly pieced together, giving it a documentary-like feel. This is essentially the contemporary Hollywood filming style mentioned earlier. However, this technique, in itself, is incredibly compelling in depicting the tense situation of a drug dealer being pursued by both the police and organized crime.

Refn's established visual style, exemplified by "Drive," likely began to gain attention in the West with "Bronson" ('06). Based on a real-life British notorious prisoner, the film depicts Bronson's life in solitary confinement and his criminal career. While fragments of the film bear similarities to the "Pusher" series, the camerawork is predominantly static, the composition is refined in every shot, and the rough edges of the film format itself are eliminated. However, just like in "Pusher," this style is cool in capturing Bronson's destructive character, and rather, it highlights his punchy, "unconventional" wildness.

Refn appears to be an unwavering, stylistically driven director... but the more you delve into his filmography, the more you see his "flexible craftsman" side emerges, as he adapts his style to the subject matter. Perhaps, even with "Drive," behind the scenes, there were unexpected approaches taken that viewers might not anticipate?

I had the opportunity to speak with director Refn when he came to Japan for the promotion of this film. When I asked him for the answer to the aforementioned question, he told me the following:

"I don't usually prepare detailed storyboards or have many pre-production meetings. I decide on a location, bring the actors there, observe their movements, and prioritize shooting the shots that make them feel comfortable. You could say that the composition and flow of the shots are decided based on the sensibility (intuition) of the moment."

It seems our hypothesis has now been confirmed. The fact that the visuals of "Drive," which seem to have been created through meticulous prior calculations, were actually the result of improvisational direction on set is simply astonishing.

"If there were storyboards or blueprints prepared during filming, my job would simply be to trace them in film. I want to fully enjoy the role of a 'film director,' freely expanding on the image. So, with 'Drive,' I didn't think about how to translate the original work into a film, but rather I started with the image of the stoic driver, which is symbolic of this work, and then worked on how to expand on that as a film."

This inclination of his has been publicly demonstrated with concrete examples. For instance, according to the "Drive" special issue (October 2011) of the American Cinematographer's journal, Refn presented the film's cinematographer, Newton Thomas Sigel, with "Scorpio Rising" ('63), and sought to create the visual appearance of "Drive."

"Scorpio Rising" is a classic masterpiece by avant-garde film master Kenneth Anger, and its key visual of a "biker in a leather jacket" exudes a mysterious and striking presence as a symbol of the film. Refn brilliantly transformed that biker image into the character of the driver played by Gosling.

Even this one example reveals that "Drive" wasn't simply a product of the routine process of adapting a novel into a film, but rather a testament to the director's almost fetishistic obsession with expanding fragmented images. Refn also agrees with this point.

"Yes, my creative expression boils down to 'How can I shoot images that will excite the audience?' And to achieve that, I don't just shoot haphazardly because it's improvisational; I pursue expression to an almost sensual degree. So if you're going to call me anything, I'd like you to call me a 'fetish filmmaker' (laughs)."

Given the cinematic perfection of "Drive" and its handling of death and violence, I didn't hesitate to draw a comparison to Ridley Scott. However, as Refn's astonishing directing theories become clearer, I cannot help but mention another genius director: Steven Spielberg.

Spielberg, now reigning supreme in the film world with the aura of a master, is also known for his improvisational directing style. He doesn't rely on pre-planned screen designs, but instead passionately develops his own directorial abilities. Take, for example, his revolutionary World War II film, "Private Ryan" ('98). A masterpiece by Spielberg that changed the style of subsequent war films as the pinnacle of visual realism, the opening scene of the Normandy landings was shot almost entirely with improvisational direction on set, without the use of storyboards. This almost miraculous approach inevitably brings to mind Refn of "Drive."

And I want to draw parallels between Spielberg's immense success as a film director and Refn's achievements. This also reflects my anticipation for the future success that this extraordinary talent will undoubtedly demonstrate.

Critique

A Unique and Unparalleled Charm That Ignites American Cinema With its Graceful Talent

Kuriko Sato (Film Journalist)

The rules of a "driver's" job are simple: no weapons, no robberies, just transporting clients in a car. Once the job is done, they disappear as if they never existed. The film opens with a spectacular car chase, and everyone will surely be instantly captivated when they see this taciturn lone wolf driver carrying out his duties without changing his expression. The loneliness reflected in his cold blue eyes, illuminated by the neon lights of the night, makes him even more mysterious and alluring.

The actor who flawlessly portrays this kind of brooding hero is Ryan Gosling, currently one of the most exciting actors. With his sweet face and somewhat stoic aura, he can exude a fierce aura at times, yet also be quite romantic. There are few young actors in Hollywood with such multifaceted and irresistible charm. However, these qualities are not so much his traditional charm, but rather something he has actively cultivated throughout his career by choosing challenging roles.

Hailing from Ontario, Canada, he debuted as a child actor in American Disney television alongside Britney Spears and Justin Timberlake. With his looks, he could have become the next Tom Cruise, but as he approached his twenties, his direction gradually began to change. Or perhaps it's more accurate to say that his inherent talent gradually became apparent, given that he fell in love with David Lynch's "Blue Velvet" at the age of 14. He deliberately chose challenging roles, such as a neo-Nazi ("The Believer"), a drug addict ("Half Nelson"), and a man in love with a sex doll ("Lars and the Real Girl"), and began to be involved in various film awards. Furthermore, he was involved for five years from the fundraising stage of the independent movie "Blue Valentine," deliberately altering his appearance by pulling out his hair and gaining weight to play an alcoholic man heartbroken by a failed marriage. Meanwhile, in George Clooney's "Super Tuesday: The Day Justice Was Sold," released in Japan at the same time as "Drive," he played a young man struggling with the gap between his political ideals and reality. Then, in the comedy "Love, Again," co-starring Steve Carell, he made a complete turnaround, playing a stereotypical ladies' man and laughing off his handsome image (the scene where his co-star Emma Stone gasps upon seeing his perfectly toned nude body is unforgettable). In this way, he steadily expanded his range as an actor, cultivating a rare presence with his supple flexibility.

"I've always wanted to play a superhero. Not a CGI-heavy one fighting monsters, but a more realistic, real-life hero."

For Gosling, who said this, "Drive" was the perfect subject matter. When the producer who acquired the film rights to the novel approached him, he was given the condition that he could freely choose the director, and he selected Nicolas Winding Refn, a Danish director who was being called the next Lars von Trier. This sense of judgment is also brilliant.

"Nicolas's films have a dark humor amidst the violence, and I was drawn to that strange blend. I've always wanted to make a film that adds violence and intensity to American romantic teen movies, and I thought 'Drive' was the perfect material for that. It's not just an action movie with car chases; it's a work with surreal and fantastical elements."

And it's also a film about a "silent" hero that will go down in film history. In fact, Gosling in this film possesses a unique charm that combines the charisma of Clint Eastwood, the coolness of Steve McQueen, and the sweetness of Robert Redford. It's no wonder he was named one of Time magazine's "Coolest People of 2011" and one of People magazine's "Sexiest Men Alive."

Of course, his schedule is packed going forward. He's in "Gangster Squad," where he plays a police officer fighting gangs in the 1940s and 50s; Terrence Malick's highly anticipated "Lawless"; a new project where he's working again with Derek Cianfrance, the director of "Blue Valentine"; and apparently he and director Refn hit it off so well that they have two more projects in the works (one of which has already been filmed).

"I want to do both independent and major productions. Ultimately, I think it's best to do what catches my eye and what I want to do," says Gosling, who is undoubtedly one of the hottest actors in American cinema right now.

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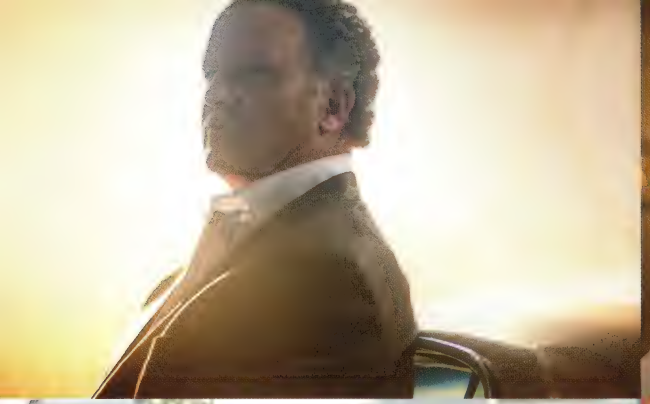

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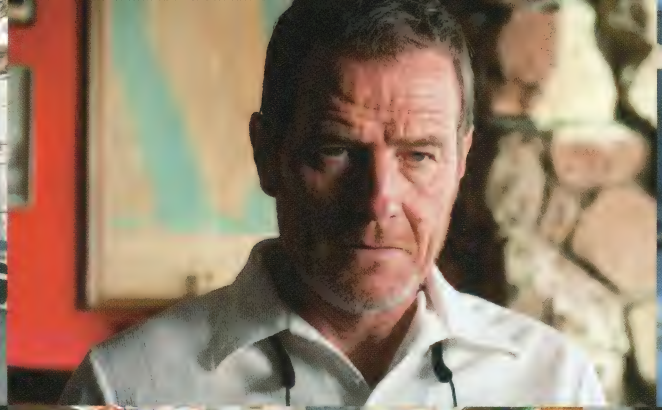

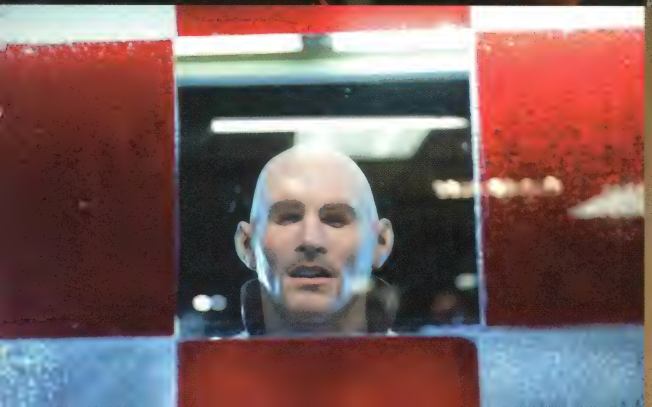

Production Note

The Encounter Between Director Refn and Ryan Gosling

Nicolas Winding Refn, a Danish director who made his directorial debut at the young age of 24 with the critically acclaimed film "Pusher" ('96), is now known as "the most successful film director since Lars von Trier." Ryan Gosling, the star of this film, took notice of this genius who had long enjoyed immense popularity in Europe and America.

Director Refn was about to start a new film starring Harrison Ford and written by Paul Schrader. However, Ford began to object to the plot point that the main character would die, and Refn, unable to accept this, stepped down as director. Just as he was experiencing the harsh realities of Hollywood, he received a phone call from Gosling asking, "Would you like to make a movie together?" Things progressed very quickly from there, and unlike typical Hollywood films, "Drive" went straight from planning to filming.

Director Refn says, "Ryan has charisma, the looks to be the lead, and the charm of a trained, great actor. For the role of the driver, I needed an actor who could portray explosive violence and the reality of a lone wolf who changes through love. There are actually very few actors with that kind of range. He's my hero, both as an actor and as a person! Our bond became quite strong through making the film, like John Boorman and Lee Marvin on 'Point Blank,' or Peter Yates and Steve McQueen on 'Bullitt.' A director needs a protagonist, and vice versa. If those two wings are working well, everything else is secondary."

The Nameless Man, "The Driver"

Director Refn liked the atmosphere of LA, where the novel is set, and the cinematic nature of the stunt driver's story, and above all, he liked the original novel's concise and uncluttered narration and the noir style flavored with ironic humor.
"The main character, the Driver, is a role that connects to the characters I created in 'Bronson' and 'Valhalla Rising.' He's legendary, almost godlike. I'm really interested in the dark side of heroism. I love how the desire to uphold justice and the unstoppable impulse can be thwarted by someone."

With his achievements as a child actor and his remarkable success since "The Story I Read to You," Ryan Gosling has steadily established himself as an actor. However, he himself has always avoided typical commercial films and has deliberately continued to challenge himself with difficult roles. Gosling says, "I was really intrigued by the role of the Driver. It requires portraying a complex and dramatic duality. On the one hand, he's a lonely and taciturn character." His movements and speech are completely efficient. He always keeps his cards close to his body, and even his reactions are poker-faced, making it impossible to tell what he's thinking. That's the mechanical self-restraint he's developed in the fluid situation of driving. On the other hand, he's a mentally ill man, like Travis in "Taxi Driver." Beneath his eerie calmness, there's a buildup of angry energy and a volatile, volatile violence. It's like enjoying a calm and safe drive, and then another car suddenly cuts in your path. Bang! The pent-up energy is unleashed all at once as violence. That's the driver's fundamental character. He dodges obstacles without a scratch with his flawless driving technique, but when something unexpected happens, it can cause immense damage. The challenge was to make the audience feel that the driver is tightly controlling his energy, just as a stopwatch ticks precisely."

Director Refn explains: "'Drive' is the story of a man who is half human and half machine. He only has a sunrise and a sunset. At night he puts on different clothes than he does during the day and is in a different place mentally. His day and night worlds can never coexist."

Carey Mulligan's Arrival

Carey Mulligan, a long-time fan of director Refn's work and eager to work with him, was cast as Irene, the woman the driver falls in love with. However, she only learned who the director of "Drive" was after reading the script and becoming interested. Mulligan's enthusiasm prompted Refn to slightly alter Irene's character to suit her. Mulligan explains her interest in the role: "The character of Irene is actually a difficult one because she's central to the film's secondary plot. It's literally a love triangle between her, the Driver, and her husband Standard, and I think that's ultimately the most important relationship. The Driver is her Prince Charming, but Standard, despite his past mistakes, is now genuinely trying to turn his life around, and above all, she's loved him since she was 17. It's not an easy decision for her. I struggled to portray these two impulsive emotions, especially after the scene where Standard and the Driver join forces."

Refn says, "In James Sallis's original novel, Irene was supposed to be Latina, so at first I was looking for a Latina actress. But I couldn't make up my mind, and then I got a call from Carey's agent, and she came to visit me. The moment she opened the door and walked into the room, I knew that Carrie was Irene. Carey's innocent aura was a little like my wife's (laughs). Also, when I was a teenager, I loved the movie 'Sixteen Candles'! I'd always wanted to remake that movie, and with 'Drive,' I was able to do it in an unexpected way. Carey has the same intelligence and charm as Molly Ringwald did back then. I think the romantic scenes with Ryan are a very delicate and beautiful contrast to the other violent scenes."

3 Unique & Memorable Supporting Characters

Three-time Emmy Award winner Bryan Cranston has been cast as Shannon, the driver's agent, manager, and father figure. Cranston says: "Drive retains the feel of classic film noir, but what I love about it is how the supporting characters are so vibrant that you can't forget them even after the movie is over. They're not necessarily heroes, and they're not characters that evoke sympathy; they're, so to speak, insignificant supporting characters, but they're brought to life and become full of personality. Shannon is one of those characters who has big dreams, but most of the time they end up with disappointing results. It's clear that he's pessimistic and despairing, and you can feel it even in happy scenes. I love playing roles like that."

Ron Perlman, with his raspy Brooklyn accent and unforgettable face, thoroughly enjoyed playing Nino, a hot-blooded street gangster. "I'm not going to pretend I didn't enjoy playing this role (laughs). In every scene, he spouts swear words like a guitar solo, and he infuses the whole atmosphere with his own style! The director gave me room to improvise, and he himself enjoyed embracing it. He understood exactly what each scene was about and how it should be portrayed. So, calculated improvisation was allowed. As an actor, it was very easy."

Albert Brooks played Bernie Rose, a seemingly friendly but unassuming criminal who is the counterpart to Nino, played by Ron. He is a character who hides a cold, ruthless side behind his harmless appearance.
"It was a lot of fun working with Ron. Our approaches to acting are completely different, just like our characters. I've played a lot of nervous, cowardly, so-called lowlife characters up until now. When they cast me as a high-ranking member of a criminal organization, I thought it was a joke at first, right? Bernie is Nino's partner, smarter than him, more personable, and seems weak. But he hides his true identity and gets close to people. You don't know how truly terrifying he is until the moment he gets close enough to shake your hand. I found the challenge of conveying that underlying intimidation through acting, rather than showing it through obvious action, very appealing."

Brooks continues, "Bernie's cautiously hidden violence is something he has in common with the Driver. The similarities between the two are what makes them interesting. Refn intuitively knows that in a well-made crime film, there's a meaningful relationship between the protagonist and the villain. These two, though seemingly very different, are actually quite similar. It can be a means to reach deeper themes, and above all, it enhances the drama."
Director Refn said this about Brooks: "I had never met him and didn't know much about him, but I always wanted Albert Brooks to play this role. He had never played a killer,

or even a villain, before. That's why I thought he was perfect for the role. When I actually met him, he was able to express rage like a volcano erupting, and I ended up learning a lot from him about when and how to unleash it."

Stunning Visuals and Music, and Violence

The meticulously crafted visuals and music in "Drive" draw you into the screen, and this is most evident in the car chase scenes. Director Refn explains: "Actually, I don't own a car. I don't even have a driver's license. But I have a fetish for cars. It's not that I like any particular brand or manufacturer, but I get excited by the sound of the engine and the feeling of speed. I composed the music for the three car chase scenes based on completely different ideas. The first is like a 'chess match.' It's a battle of wits where the driver is required to remain calm, so I had Johnny Jewell compose a roundabout, slow, techno-style piece for it. The second is a straightforward car chase, an adrenaline-fueled scene. There's no music except for the roar of the engine and the brakes. The anticipation builds precisely because it's relatively quiet. The third is a scene of tailing and a top-secret attack, so I played 'Oh My Love,' a mysterious and suspenseful piece from the soundtrack of 'Jacopetti's Cruel Continent,' an early 70s film."

Despite the relatively small number of violent scenes in "Drive," Refn argues that they are highly effective. "Violence is effective when used shockingly. In the real world, violence is over in just a few seconds. Recent films tend to drag on with violence in a somewhat pornographic way, but that ultimately diminishes its effectiveness. The tension is created by making you feel that the 'fear' of violence is always present, because you never know when it might erupt into flames."
Another characteristic of this film is its skillful use of indirect expression. In one scene, the driver brutally kicks a hitman in the head, disposing of him. "On screen, only a few drops of blood on the jacket are visible. But the sharp sound of the punches gradually gives way to the sounds of bones breaking and flesh being crushed, making it a more shocking scene than any other way it could be shown."

Producer Mark Platt says, "While 'Drive' certainly has violent moments, they are handled remarkably well, even poetically. Where it could easily have become a typical blockbuster, director Refn takes the subject matter seriously, not merely condensing genre-specific elements, but elevating those elements to a unique level. Instead of simply driving a conventional car chase, he ambitiously reinvents the style itself. 'Drive' is a film that will please both critics and general audiences. This film will undoubtedly make Refn's name more widely known than ever before."

Winner of the
Best Director Award at the 64th
Cannes International Film Festival

drive-movie.jp

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Cast & Crew

ドライバー：ライアン・ゴズリング
Driver Ryan Gosling

アイリーン：キャリー・マリガン
Irene Carey Mulligan

バーニー・ローズ：アルバート・ブルックス
Bernie Rose Albert Brooks

シャノン：ブライアン・クランストン
Shannon Bryan Cranston

ブランチ：クリスティナ・ヘンドリックス
Blanche Christina Hendricks

ニーノ：ロン・パールマン
Nino Ron Perlman

スタンダード：オスカー・アイザック
Standard Oscar Isaac

監督：ニコラス・ウィンディング・レフン
Directed by Nicolas Winding Refn

原作：ジェイムズ・サリス（ハヤカワ文庫刊）
Based on the book by James Sallis

脚本：ホセイン・アミニ
Screenplay by Hossein Amini

撮影：ニュートン・トーマス・サイジェル,A.S.C.
Director of Photography Newton Thomas Sigel, A.S.C.

編集：マシュー・ニューマン
Edited by Matthew Newman

音楽：クリフ・マルチネス
Music by Cliff Martinez

衣裳デザイン：エリン・ベナッチ
Costume Designer Erin Benach

プロダクションデザイン：ベス・マイクル
Production Designer Beth Mickle

スタント・コーディネーター：ダリン・プレスコット
Stunt Coordinator Darrin Prescott

製作総指揮：デヴィッド・ランカスター、グレイ・ミシェル・ウォルターズ、ビル・リシャック、リンダ・マクドノー、ジェフリー・スコット、ピーター・シュレッセル
Executive Producers David Lancaster, Gary Michael Walters, Bill Lischak, Linda McDonough, Jeffrey Stott, Peter Schlessel

製作：マーク・プラット、アダム・シーゲル、ジジ・プリッカー、ミシェル・リトヴァク、ジョン・パレルモ
Produced by Marc Platt, Adam Siegel, Gigi Pritzker, Michel Litvak, John Palermo

ドライヴ

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